

Back Boy Stomp

Sneak
1/15
rejected
1/1

By closed
IS
Genius

The
Beach
on hold



..I am a free man

BEACH BOYS STOMP - APR '91

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Also, during last year's European tour the group were filmed giving interviews and in concert by Michael Feeney Callan from the Republic of Ireland. All this footage, along with some other material, has been painstakingly edited into a 50 minute TV special which hopefully we will all get a chance to see sometime this year. It's shaping into a 30th Anniversary TV special.

Please keep those articles, letters and poll entries rolling in.

MIKE GRANT

BACK ISSUES AVAILABLE: 63-70, 72-74, 76, 77, 79-84, 86-89. £2.00 per copy.
Overseas add 50p per copy.

"Editorial"

Having got used to the anti-climax after last year's UK visit with nothing much happening in all departments, we now are getting some interesting news items filtering through. Reports on Brian's progress, however, are very quiet indeed and there seems to be no word of a reconciliation between Brian and the Beach Boys, or indeed any more news on Brian's solo projects.

The surprising news is that Carl and Mike along with Bruce and Adrian Baker have been working extremely hard in the studio in order to get some new material recorded with a view to a summer release. Reports are that the sessions have gone very well and that there are some strong songs developing. OK, we would all love Brian to be working with the other guys but if it's not to be, then surely Carl, Mike, Al and Bruce, who have had 30 years of recording experience, are more than capable of making some great records with the right sort of material. Terry Melcher is again producing and he is just as experienced at recording as the group are. If he is sympathetic to the Beach Boys' needs, then we can be optimistic about the rest of 1992.

FURTHER DETAILS REGARDING**THE 14TH CONVENTION****TICKETS:**

Details in display advert. Again this year the event is all ticket. These are available until 1st September. You will notice there has been a substantial increase in the cost of admission this year. This is to allow us more flexibility with attractions and comments so far have been favourable to this move.

ENTRY:

We are more organised this year and everything is well in hand. So the doors will open at 11.00 am as is usual. We are also back to a 6.00 pm finish as well. Badges will be given to the first 250 through the door. As in the past there will be a bar and sandwiches etc will be available during the day.

TABLES:

Demand for these is such that we have now allocated a maximum number. Applications for tables will only be accepted in the first instance from subscribers who have maintained a consistent subscription for a minimum of 18 issues. Thereafter it is at the organisers discretion should tables be available. Tables are £17.50 each to previous stallholders. £22.50 to newcomers, but £25.00 to all after 20th August. Please enclose an s.s.a.e. with all correspondence. Anyone connected with a stall must have a standard ticket.

ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE.

RAFFLE:

At this time we have over 50% of the prizes and hope that this year will be as good as ever.

VIDEOS:

In the week following last year's event a package arrived from California of superb material. This came about due to gross dis-interest on behalf of the English office, who had ample time to deliver this before the event. Needless to say a full refund was given to the sender. Thus this should be very interesting.

AUCTION:

Perhaps, or rather hopefully, one or two different items here - we're keeping our fingers crossed.

LOCATION:

The full address is: Visitation Parish Centre, adjoining 358 Greenford Road, Greenford, Middlesex. Public transport is very good with number 92 bus running from Greenford station to outside the Centre.

PHOTOGRAPHY:

For any form of commercial publication for or in any magazine, book or equivalent is **STRICTLY FORBIDDEN**. Permission can only be obtained in writing from **STOMP** magazine.

NOTE:

The organisers reserve the right to make any adjustments or alterations concerning the proceedings they deem necessary.

ROY & MIKE

-oOo-

Reviews

Bruce Johnston ONE BEACH BOYS ORIGINAL ALBUM - CD
WMCD 5632. Woodford Music.

Blue Moon, Soupy Shuffle Stomp Part 1, Soupy Shuffle Stomp Part 2, Gee But I'm Lonesome, Green Onions, Last Night, Mashin' The Popye, Ramrod, Something On Your Mind. Surfers Delight, Do The Surfer Stomp, What'd I Say, I Need Your Love, Hold It.

Well who would have thought that this stuff would ever be available on CD? What this compilation appears to be is a re-issue of Bruce Johnston and his surfing band. SURFERS PAJAMA PARTY LP which was later re-issued as THE ORIGINAL SURFERS STOMP by the Surf Stompers. That is tracks four through to twelve with one song missing from the original line up, "Kansas City".

Extra tracks included are what sounds like a couple of out-take instrumentals, "Blue Moon" (yes the Rodgers and Hart song) and "Hold It" plus the vocal "I Need Your Love". Also both sides of a single originally issued on the Donna label in 1962, "Soupy Shuffle Stomp Pts 1 & 2" (Part 2 was titled "Moon Shot" on the 45). All tracks have been licenced from Del-fi Records whilst the album has what sounds like a 'fake' live feel. Thirty years on this is hardly classic stuff and the kindest thing to say is that it's interesting to hear what Bruce was up to three decades ago. Only six of the tracks have vocals; "Soupy Shuffle Stomp Pt 1", "Gee But I'm Lonesome", "Something On Your Mind", "Do The Surfer Stomp" and "I Need Your Love". One thing in its favour is that it's only a budget priced CD.

The Honeys - ECSTASY - (Japanese release)
Century Records - CECC-0384. Licenced from Rhino.

With the imminent release of the Honeys' CD in the Capitol collectors series perhaps it is time for a re-appraisal of the Honeys' 1983 album ECSTASY, originally issued almost ten years ago now. It is only out on CD in Japan at the moment with a re-vamped cover. AGD and I interviewed the Honeys a year or so after this and they were very friendly towards us, which has not been forgotten. So how does this collection of songs sound now? Well the main points of interest were the two songs written or co-written by Brian Wilson. "You Brought It All On Yourself" written by Brian on his own was recorded many years previously by the Honeys but this version was much updated and more powerful.

"Go Away Boy", the closing song, was really just an embryonic tune by Brian that Marilyn Wilson and Diane Rovell developed into a fully realised song and it still sounds fine.

Four cover versions were featured on the album. The title track "Ecstasy", a Raspberries song toned down by the girls, while "Indian Giver", a US top 5 bubblegum hit for 1910 Fruitgum Co. in 1969, is almost turned into a dance track.

"Temptation Eyes" was a US top 15 hit for the Grassroots in 1970 and as Marilyn told us "Be My Baby" was recorded because it's Brian's favourite song. No version of this can match the original Ronettes version ever. Marilyn Wilson was lead singer on the ballads, of which "Love You Forever" is a highlight, whilst Ginger Blake sang the rockers very much in, say Pat Benetar territory. Ginger is the best singer in the Honeys but all their tracks have a certain charm which endears them to girl group fans. They will never be rated as the greatest girl group (that belongs, in my opinion, to the Shangri La's), but I certainly enjoyed listening to ECSTASY as much now if not more than I did when it originally came out.

MIKE

The Hondells - THIRD GEAR - THE SINGLES COLLECTION
Star-Club 33-8046

Side A: Little Honda, Hot Rod High, My Buddy Seat, You're Gonna Ride With Me, Little Sidewalk Surfer Girl, Come On (Pack It On), Sea Of Love, Do As I Say.

Side B: Honda Bike, Freefall, Sea Cruise, You Meet The Nicest People On A Honda Bike, Follow Your Heart, Endless Sleep, Younger Girl, All American Girl.

Here's something unusual, a vinyl (only) album to review, and a nice surprise it is too, from our pals at Surfer's Rule magazine in Sweden. In fact Goran Tannfelt wrote the sleeve notes and informative they are as well. What you basically get with the album is the first seven Hondells' singles, A and B side, plus one 45 Honda Bike/Freefall (the only instrumental on the LP) that was issued under the name of the Devons.

"Little Honda" was, of course, written by Brian Wilson but this was the big hit version. "My Buddy Seat" was co-written by Brian and Gary Usher who was involved with most of the early Hondells' material. All the tracks are enjoyable from the skateboard song "Little Sidewalk Surfer Girl" to the four cover versions - Phil Phillips's "Sea Of Love", Frankie Ford's "Sea Cruise", Jody Reynolds's "Endless Sleep" and John Sebastian's "Younger Girl", all done Hondells style. One of the best tracks is "Do As I Say" with its rocking falsetto. If you enjoy groups like the Ripchords, Super Stocks and the Fantastic Baggys, you will get a kick out of the Hondells' THIRD GEAR. Let's face it without such groups we would never have had the Surfonics.

A fine compilation - well done lads.

MIKE

-oOo-

THE HONDELLS - THIRD GEAR - SINGLES COLLECTION ALBUM available from Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden. Price, including postage: one copy £15.00, two copies £20.00. Cash only with letter, no cheques etc. please.

-oOo-

BRUCE
JOHNSTON



ONE BEACH BOYS ORIGINAL ALBUM

The Hondells

LITTLE HONDA

HOT ROD HIGH

MY BUDDY SEAT

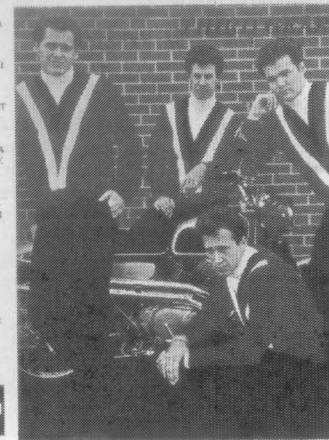
YOU'RE GONNA
RIDE WITH ME

LITTLE SIDE-
WALK SURFER
GIRL

COME ON
(PACK IT ON)

SEA OF LOVE

DO AS I SAY



HONDA BIKE

FREEFALL

SEA CRUISE

YOU MEET THE
NICEST PEOPLE
ON A HONDA
BIKE

FOLLOW YOUR
HEART

ENDLESS SLEEP

YOUNGER GIRL

ALL AMERICAN
GIRL



DOUBLE CD LIVE BOOTLEG : THE BEACH BOYS "SURFING THE SURFACE" (ITALY)
AULICA A.2-116.

Disc 1: Fun, Fun, Fun/Long Tall Texan/In My Room/Graduation Day (from 1964's CONCERT LP)/Papa-oom-Mow-Mow/Little Deuce Coupe/Surfer Girl/Monster Mash/Louie Louie/Surfin' USA/Don't Worry Baby/I Get Around/Johnny B Goode/Interview (Sweden, Nov. 1964)/Darlin'/Shortnin' Bread/Do It Again/Little Deuce Coupe/Skating USA (Roller Skating Child)/Peggy Sue/In My Room (Springfield Massachusetts, May 15, 1979)/Riot In Cell Block No. 9/Good Vibrations/I Get Around/Help Me Rhonda/Okie From Muskogee/Johnny B Goode (with the Grateful Dead, Filmore East, April 27, 1971)

TOTAL TIME : 73.32

Disc 2: Barbara Ann/Their Hearts Were Full Of Spring (from LIVE IN LONDON)/Heroes & Villains/Do It Again/Darlin'/Aren't You Glad/Cotton-fields/Vegetables/Okie From Muskogee/Cool Cool Water/Help Me Rhonda/Student Demonstration Time/Riot In Cell Block No. 9/Caroline No/You Still Believe In Me/Sloop John B/Wouldn't It Be Nice/God Only Knows/Good Vibrations/California Girls/Surfer Girl/I Get Around/It's About Time (Syracuse University, N.Y. May 1971)

TOTAL TIME : 73.43

This double CD bumper package represents the best of last year's plethora of live bootlegs crammed onto two discs. In terms of track selection, variety, sound quality and value for money, this collection puts all its competitors to shame.

Quite why Disc One kicks off with four tracks from 1964's CONCERT album is a mystery, but it soon makes up for its false start. Although the Swedish radio show from November 1964 is missing its opening number, "Fun, Fun, Fun", the rest of the set is here in amazing quality mono, with no irritating gaps between tracks. This show is most notable as possibly the last recording we have of the original line-up before Brian retired from touring that Christmas. His voice shows signs of the constant stress he was suffering at the time, but overall this is a great show. The band play with incredible energy, especially on "Papa-oom-Mow-Mow", "I Get Around", "Surfin' USA" and "Johnny B Goode" and complement this rough edge with a truly soaring "Surfer Girl". "Don't Worry Baby" would be too if it weren't for Brian sounding so dog-tired.

The Swedish section of the CD concludes with a facile but fascinating interview by a local radio presenter. It is a joy to hear the five young men's personalities so evident: Brian announces himself as "the leader", while giggley Mike fights for his share of the attention, Al doesn't, and stropky Dennis flatly denies the interviewer's suggestion that he has "Beatle hair". The absolute highlight is a shirpy, boyish Carl proudly announcing, "I'm 17."

The third section of the CD suffers the same brutal (and pointless) editing as the Swedish show and is also mis-labelled as "LA 1969". The "King Biscuit Flower Hour" radio special recorded by the DIR Broadcasting Corporation on May 15th 1979 is missing the openers "California Girls" and "Sloop John B" (with its lead vocal by Brian), but his presence is felt in the group's surprisingly spirited performance. Mike, Al, Bruce and Carl sound positively elated to have him on stage. Al whoops, Mike nigh-on screams his song introductions and Carl demonstrates just why Sounds

magazine described him as "The best voice on the planet" at the time. His "Darlin'" is superb here, and it's a treat to hear enthusiastic (if sloppy) renditions of unusual album tracks: "Roller Skating Child", "Shortnin' Bread" and "Peggy Sue".

It's a little ironic that this performance from the late '70s, a period rated as one of the group's low points, could leave their 1991 shows standing. The two concerts above have one thing in common: Brian Wilson. They both bristle with energy as a result. His sugar-sweet vocal on "In My Room" creates a magic within the band which they have never since managed to reproduce.

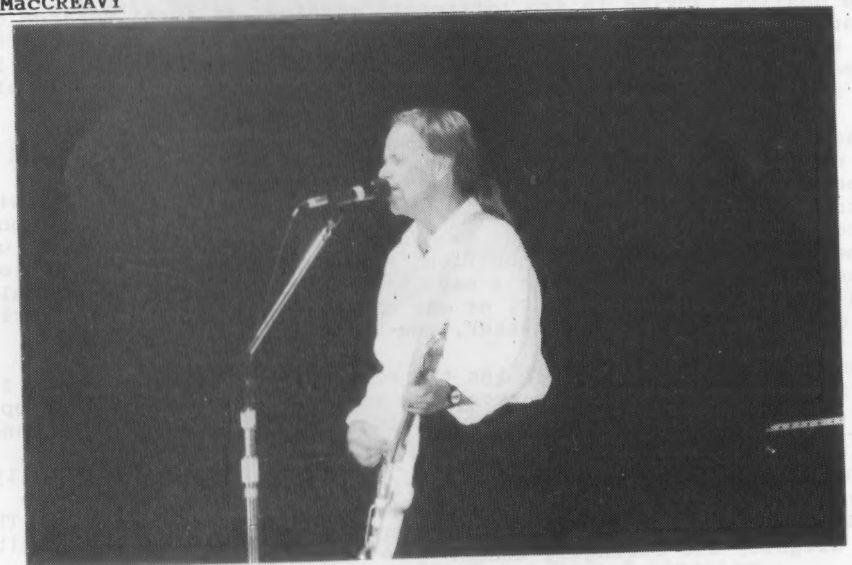
Disc One is rounded off with the group's historic but wildly overrated "jam" with The Grateful Dead at the Filmore East, New York on April 27th 1971. Though the short set is lacklustre, the band is clearly revelling in its re-acceptance into the "hip" rock fraternity after four years in the American wilderness. While "I Get Around" and "Good Vibrations" are standard fare, the slow R & B "Help Me Rhonda" with Carl on lead vocal is a refreshing change. The dreadful "Okie From Muskogee" is saved by some interesting guitar licks and the set-closer "Johnny B Goode" sees the two bands rocking for dear life.

Taken from the vinyl boot, this is in extremely good quality stereo with virtually no tape hiss: at last, a near-perfect document of the group's return to popularity, spoilt only by track separation and omission of the Dead's "Searchin'", the first song on which they jammed.

The first disc, then, falls short of absolute perfection by dint of some glaring omissions, but this cannot be said of Disc 2, which has the group's entire show from Syracuse University on May 1st 1971 in all its ragged glory. We even get two songs from LIVE IN LONDON tagged onto the beginning for good measure. In Beach Boys circles, much has been made of the "musical excellence" of the band's 1971 concerts. However, neither of the two contemporary sets on this collection support the reputation. The song-list is impressive, with such unusual choices as "Cool, Cool, Water", "It's About Time", "Vegetables" and a five-song PET SOUNDS segment, but frankly, the band was far tighter even in 1968 and did not blossom until the end of 1971 in shows such as Princeton University in November. For me, the period '72-'73 marks the group's peak as a live act.

Heard here in good quality mono with no track separation, this is a quirky but enjoyable set and completes a truly superb CD collection. For all its faults, this is the best live bootleg in the Beach Boys' canon.

SEAN MacCREAVY



Alan Jardine, Photo by Clinton Young.

In a book several years ago, I came across the following definition of futility: a blind man in a darkened coal cellar, looking for a black cat which might not even be there... and not knowing what a cat looks like anyway. The ongoing SMILE quest is of a similar nature: every now and then, we are handed a few more sections of the puzzle... but the pieces are interchangeable, of the same general hue and as yet, none of the edges have turned up. If, of course, there are any...

Thus the latest additions to the archive section labelled "Dumb Angel/Smile/Other Mystery Bits" are best accorded equivocal significance to the whole, whatever their intrinsic worth. This said, some myths and ghosts are laid to rest, the long-running "Barnyard" saga amongst them - that is, if one assumes from the animal noises towards the tag of a 57-second fragment are a clue to the identity of the piece. The group vocal is wordless (a la "Our Prayer") and sweet, the instrumentation sufficiently country-fied and, perhaps significantly, the main riff is distinctly similar to the processed organ solo on "Feel Flows"...

Sharing the same basic instrumentation and general production ambience is a 1.25 series of smaller fragments that can only be the original "Love To Say Da-Da", the version of "Cool, Cool Water" on the second SMILE CD being a WILD HONEY out-take. As the sole 'lyric' is Mike's basso "a-wom-bom-do-da-ba" and not the expected "dah-da-da-dada-da-dad" (as per the SUNFLOWER version), it takes a thin clarinet line to reveal the piece's true (?) nature. One further question emerges, however: the opening 25-second piano figure sounds a lot like the previously mentioned "Barnyard"... and has similar overtones of "Country Air". Hmmm.

"He gives speeches/But they put him/Back in bed where he wrote his satire/He gives speeches/Always reaches/Out a lot, led him to discover/Silken Hair/More silken hair..." If you thought the released lyric of "She's Goin' Bald" was bizarre enough, then Van Dyke's original verses are somewhere... over there. Brian's voice - pitched somewhat lower than usual - over a basic 55-second long track nonetheless has a musingly bemused quality lacking in the 'official' version, an aural scratch of the head, if you will, whilst the "hum-dum-be-doobie-do" backing vocals (Brian again) are exactly those of the "Heroes & Villains" fragment long referred to as "Barnyard" (and are also perfectly, if faintly, audible in the released version of "Bald").

For reasons unspecified, the "Tune X (Tones)" track on the 2nd SMILE CD was notably shorter than the version already circulating on the collectors circuit, despite being embellished. Here the "full" version is restored (complete with overdubs) and forms part of a 2.22 section, the second section of which might be "Tones (Part 3)", seeing as it uses the same basic marimba instrumentation, separated from the "X" section by a hesitant piano phrase. As I say, it might be "Part 3" - it could just as well be "Hawaiian Song", or any other archive cut of the period. Anyone out there knowing any better, you know the address.

It's long been established that the tag of the 20/20 version of "Do It Again" is actually a SMILE-era recording referred to as "The Woodshop": now a 1.37 version has surfaced, comprising the familiar hammering and sawing, underlaid with a progression of xylophone clusters not totally dissimilar to Brian's vocal coda to "Surf's Up", and introduced by a 28-second jazzy melody but one step removed from "Graduation Day". The intent is obscure, the mood - compared with the other material described above - slightly and strangely tense.

An unmixed version of "You're Welcome" differs not a jot from the "Heroes & Villains" B-side, but the absence of echo settles a controversy of some longstanding: the only voice on this song is Brian's. The 48-second fragment of "Heroes & Villains" that follows is notable for possibly being a very early stab at the song (no vocal, very basic instrumentation) and for being in stereo. Somewhere there lurks hours of excellent "Heroes & Villains" stereo material, excellent in both song and sound quality. And we may be hearing it soon...

The two final extracts to surface both have their problems, at least to these ears. An almost standard "Do You Like Worms?" has little to excite the archivist except that the first "music box" bridge section features not only the Hawaiian chant and the "H&V" chorus vocals, but also the "Bicycle Rider" lyric. My problem is that I don't think Brian had anything to do with the addition of the "Rider" lyric: it sounds too fussy, and there's a distinct change in the tape ambience just before the aforementioned section. File under "not proven/questionable provenance".

Fifteen minutes of studio chat involving Brian, Van Dyke, David Anderle, Mike Vosse, Jules Seigal, Diane Rovell, Ralph X and Don Y is unquestionably authentic, and equally intrusive. Just what Brian is trying to achieve remains unclear, but the rapid disintegration of both the chummy atmosphere and Brian's self-confidence (accelerated by chemical stimulus, one suspects) makes for both uneasy listening and a sense of wonder: if even half the sessions were like this, then how the hell did anything ever get recorded. This part of the SMILE saga is vibrations of the worst kind, and an intrusion into the very beginning of one man's drift into near-insanity. I've listened to it once, I'll not listen to it again and my copy shall go no further, for it illuminates no part of Brian's working process. Certain things should remain private.

The talk-tape excepted, all the material mentioned above adds to the body of SMILE material, extending both the boundaries of the known and unknown. To the archivists, it's all of prime importance, to the casual fan perhaps less compelling: the problem is one of context, a difficulty which may one day be partially solved, for there are known to be many hours of high-quality SMILE material "out there", if not exactly available - and knowing something exists is half the battle. One day those edges could well begin to turn up... but remember - some jigsaws are circular.

AGD



SMILE era Brian Wilson © Peter Reum Collection.

NEWS RELEASE

NATURAL LAW PARTY

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FOR IMMEDIATE RELEASE

Mike Love and the Beach Boys Arrive in London Today to Support Natural Law Party

5 APRIL—MIKE LOVE AND SEVERAL MEMBERS OF THE BEACH BOYS, America's legendary rock group, arrived in London today to lend their support to the 310 candidates of the Natural Law Party who are standing in the General Election.

The Beach Boys join George Harrison and a growing list of other famous entertainers who are endorsing Britain's newest political party. George Harrison and a star-studded band will give a benefit performance for the Natural Law Party at the Royal Albert Hall on Monday 6 April at 7.30 p.m.

'The Natural Law Party is the only party in the world that I know of that is offering real solutions to the problems of the modern age,' Mike said. 'With the Party's Natural Law programmes, Great Britain can lead every country to a higher level of efficiency, compassion, prosperity, and peace.'

Commenting on the Natural Law Party's approach that an election is a national celebration, Mike said, 'I and the other members of our group are in Great Britain not only because we support the Party's solutions to problems such as health, crime, education, and the environment, but also because the election promises to be "fun, fun, fun." We are here to join the Party!'

The Natural Law Party was founded on 15th March 'to create a unique new administration based on the scientific knowledge of Natural Law in order to bring satisfaction to everyone in the nation.'

The Manifesto of the Natural Law Party states that its goal is 'to create a disease-free, crime-free, pollution-free society—Heaven on Earth.' The Natural Law programmes include the Transcendental Meditation technique of Maharishi Mahesh Yogi, which has been shown in 500 scientific studies to increase creativity and intelligence, and promote health and fulfilment.

Mike Love has been practising Transcendental Meditation since 1967 when he was instructed in the technique in Paris by Maharishi.

To arrange an interview with Mike Love, please call 0296 662866.

— ENDS —

Beach Boy Brian Wilson put under care of a conservator

■ Compromise forces musician to stay away from his psychologist

ASSOCIATED PRESS

LOS ANGELES — A conservator will control Beach Boy Brian Wilson's life under terms of a compromise agreement Thursday that settles a bitter lawsuit that tore apart one of the nation's famous musical families.

The settlement also forces Wilson to stay away from Eugene Landy, his psychologist-turned-business partner.

A Superior Court petition filed on May 7, 1990, by Wilson's relatives asked a judge to appoint a conservator for Brian Wilson, who the family said was being controlled and influenced by the charismatic live-in therapist.

"Brian Wilson has entered into a settlement agreement which will allow Brian to receive guidance and assistance while at the same time allowing him the freedom to lead his own life as he chooses," said a

statement released by both sides.

The settlement climaxes a longtime rift among the Beach Boys, a Hawthorne garage band who emerged in 1961 with hits like "Surfin' USA," "California Girls," "In My Room" and "Good Vibrations."

It was the genius of Brian Wilson and the harmonies of his brothers Carl and Dennis and their cousin Mike Love that catapulted the Beach Boys into stardom with songs glorifying California surf, sun, girls and cars.

The settlement, reached behind closed doors, was filed under seal and details were confidential, said Brian Wilson's lawyer, Gregory J. Aldisert, and Wilson family attorneys Barry Langberg and Jody Leslie.

"The settlement includes a lengthy separation between Eugene Landy and Brian Wilson and the appointment of a conservator with specific and limited powers," the two-sentence joint statement continued.

"The family is happy for Brian," said family spokesman Rick Fowler.

The Beach Boys flew into London today pledging support for the NLP, but still did not know whether they would play tonight.

Bruce Johnston said: "If you ask us why we're supporting the Natural Law Party, you have to ask: Is the other stuff working?"

"Like George Harrison, we believe it is time for a complete change."

Colleague Mike Love added: "The Beach Party has come to join the Natural Law Party."

During their heyday the Beatles were all disciples of the Maharishi Mahesh Yogi, the guru inspiring many of the NLP supporters.

Evening Standard. 6-4-92.

JUDGE OKS WILSON SONG SUIT

A federal judge has cleared the way for a trial of Brian Wilson's suit against Irving Music to regain his Beach Boys song copyrights. In a March 6 hearing on Wilson's case in Los Angeles, U.S. District Court Judge William J. Rea extended discovery in the case and denied the defense's motions for summary judgment. The federal trial will begin after a related state suit, filed against Irving Music, the law firm of Mitchell, Silberberg & Knupp, and attorney Abe Somer, is tried; that case, originally filed in September 1989, is currently set for trial May 4 in L.A. Superior Court.

FAMILY TIES: Just as some of Beach Boy Brian Wilson's most troubled songs were apparently a reflection of his delicate relationship with his domineering father, Brian's daughters have written a song that is clearly aimed at Wilson.

Wilson Phillips' Carnie and Wendy Wilson hope the song—which they dedicate to him—will help renew their long-broken relationship with Wilson, whose psychological struggles were chronicled in his recent autobiography "Wouldn't It Be Nice."

"Flesh and Blood," featured on the trio's upcoming "Shadows and Light" album, is a direct plea to Brian that does not mince words.

Sample lines:

If you never plan to come out of your shell

You're never gonna get well . . .

For years I've been following your case

It's the only time I see your face.

"We can't call him up and we can't see him," says Carnie Wilson, 24, of her father, with whom she hasn't spoken in two years. "I guess we could, but we're so afraid of each other. I don't know what I

Wouldn't it be nice

THE Beach Boys flew into London yesterday with Good Vibrations, for Britain's newest political group.

Al Jardine, Bruce Johnston and Mike Love are here to see a concert by ex-Beatle George Harrison in support of the Natural Law Party.

"The Natural Law platform provides answers for everything. It is all about raising everybody's creativity and levels of energy and consciousness," said Love.

The group has no plans to perform at tonight's Royal Albert Hall show but will go on stage if invited.

Today 6.4.92

would say to him."

Carnie hopes the song will be the impetus for a family reunion—though she says she's not sure how her father will react when he first hears the song. "He's either going to cry real hard, or else just stare at something and get [mad]," she says.

The song's theme represents a major change for the Wilson Phillips trio, which also includes Chynna Phillips, daughter of Mamas & the Papas members John and Michelle Phillips.

When the trio's 6-million-selling debut album was released in 1990, the women would say very little about their bloodlines. But the new album, due June 2, also includes an upbeat Phillips song about her improved relationship with her father. It's titled "All the Way From New York."

Carnie says the group feels more confident now—both in expressing such personal feelings and in talking about their famous ties. "We didn't want to play on [our family connections] before," Carnie says. "We didn't want people to think that they were [the reasons for] our success. Because they weren't."

—S.H.

Wilson Phillips' Sophomore Set Slated For May Release On SBK

Wilson Phillips is due to release its as-yet-untitled sophomore album for SBK Records in May. Recording once again with producer/writer Glen Ballard, the trio of Carnie Wilson, Chynna Phillips, and Wendy Wilson is following up a debut album that yielded four top-five hits and sold 6 million copies in the U.S., 8 million worldwide. Songs include "She Doesn't Want To Be Alone," "All the Way From New York," "Where Are You," a song about child molestation, "Goodbye Carmen," about immigrant workers, and "Flesh And Blood," about papa Brian Wilson.

A VINTAGE SUMMER !

There comes a certain time in the year when Beach Boys fans crawl out of the woodwork. The sun starts to shine a little more and it gets warm enough to wear t-shirts. Then the phone calls start... "Hi, what's new? Any news about Brian's album?" Etc., etc.. This year is a classic one in this respect because, around the Easter weekend, visits and phone calls brought lots of positive news of goodies to come our way soon. The catalyst of most of the news was Adrian Baker, who has been back in England three or four times over the last few weeks, and during these visits I have been able to visit him and have a comprehensive "catching up" session. Several years ago now I wrote a series of articles for "California Music" detailing his prolific output of Beach Boys styled harmony music and we've kept in regular contact ever since. During this time he had a good spell leading Gidea Park as a well rehearsed live band, and he issued a string of well crafted singles that gave us summer beach sounds at times when new Beach Boys product was scarce or non-existent.

This year, however, will give us the best of both worlds with new material from both Adrian and the Beach Boys. The last few months has seen a good deal of recording, overdubbing and mixing activity. The band have been working much more extensively than of late on new product, with Adrian involved a good deal. At the time of writing a full album is practically ready. They have almost finished vocal overdubbing and it just awaits final mixing. It is thought that a single may be issued first as a trailer for the album, and it is quite likely that it will be one of two or three revivals on the album. However, there is currently a question mark over this track following the initial mixing as one or two band members feel it may have moved too far from the original concept of the revival recording. The album apparently is not awash with vocal harmony, rather it is used in more subtle ways. There are still lots of "aahs and oohs" though! By the next **STOMP** titles should be finalised and we may have some idea of which label is going to pick it up!

In parallel to this, Mike Love and Adrian have been recording for another project in which the Beach Boys have a financial interest. This will be a new animated cartoon about a Summer Camp, supposedly off the coast of California, and there are several tracks finished for the soundtrack. The title track is an update with relevant lyric changes of "Surfin' USA", which features all the vocal work that you would expect from Mike and Adrian. Cliche ridden? - Yes, but very well done! Also recorded are some remakes of key Beach Boys hits.

Also, already mentioned in **STOMP**, is the imminent release of a limited edition CD of Adrian's own material. With a probable 16 tracks, of which about half are new, this will represent the cream of recent Baker work. The issue has been worked on by Adrian and Martin Lawford of Gidea Park, and it is through the latter that the CD will be exclusively available.

Having heard it through, I can recommend it thoroughly to all **STOMP** subscribers. Again, expect more news and a review of this by the next issue.

So, all in all, the 30th Anniversary year looks set to include new product from various quarters. With luck this could even include Brian's album, although I cannot say I'm surprised about its rejection by Sire and others based upon what I've heard so far. I suspect something will find its way out before the end of the year, but I also suspect that Landy's legacy will still be evident. It is becoming more and more interesting to compare the Brian of today and the Brian of 1965 or thereabouts. (Thanks to someone for the recent comparison!) I still feel that Brian has it in him to produce some great material, but that so much depends on his

personal freedom. In this anniversary year my own wish would be for his future to be unfettered by the interpersonal restraints that have clogged his whole career, and that the other Beach Boys achieve a balance in their lives which will allow them time to remain creative, as well as the personal time away from music which I suspect they badly need.

In the meantime, my thanks to Adrian for all the recent info on the above, and my good wishes to him for his current and future work with the band. Just after the first time that he was contacted by Bruce, Adrian said to me that there was "no future playing with the Beach Boys" (meaning only as a back up musician), but it seems now that his immediate future is most definitely with them. This summer's releases should give us all the opportunity to judge how well the combinations are going.

KINGSLEY ABBOTT

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Adrian in Suffolk studio March '92.
Photo by Kingsley Abbott.

THE STOMP DISCOGRAPHY - PART TWO

Baby Blue (1979) DW-Gregg Jakobson-Karen Lamm/Carl, Dennis/The Beach Boys, Bruce Johnston & James William Guercio L.A. (LIGHT ALBUM) CD or tape
 Baby Blue Eyes* (1978) As above/Dennis/Dennis Wilson Collectors tape or BAMBOO bootleg ML?/Mike/Al Perkins Collectors tape
 Baby I'm A Changed Man* (1978) BW/Brian/Brian Wilson & Russ Titelman BRIAN WILSON CD or tape
 Baby Let Your Hair Grow Long (1988) BW/Brian/Brian Wilson & Russ Titelman Collectors tape
 Baby Let Your Hair Grow Long* (1987) BW-Bob Norburg/Brian/Brian Wilson 15 BIG ONES CD or tape
 Back Home (1976) As above/unknown/Brian Wilson Unavailable
 Back Home* (1963) Lennon-McCartney/Mike/Ted Mather FOURTH OF JULY - A ROCKIN' CELEBRATION OF AMERICA LP
 Back In The USSR (live 1986) As above/Mike/Collectors tape
 Back in the USSR* (1982) BW-RC/Brian/Brian Wilson LITTLE DEUCE COUPE/ALL SUMMER LONG CD or tape
 Ballad Of Ol' Betsy (1963) DW/Dennis/Dennis Wilson Collectors tape
 Barbara* (1970) Fred Fassett/Brian & Dean Torrence/Brian Wilson PARTY/STOCK O' TRACKS CD or tape
 Barbara Ann (1965) as above/group/The Beach Boys CONCERT/LIVE IN LONDON CD or tape
 Barbara Ann (live 1986) as above/group/Ted Mather FOURTH OF JULY LP
 Barbie (1962) Bruce Morgan/Brian/Hite Morgan LOST & FOUND 1961-62 CD
 Barnyard* (1966) BW/no lead vocal/Brian Wilson Collectors tape
 Basketball Rock* (1978) BW/instrumental/Brian Wilson Unavailable
 Battle Hymn Of The Republic* (1974) traditional/Mike/Brian Wilson Unavailable
 Be Here In The Morning (1968) BW*-CW-DW-ML-AJ/Brian, Carl, Dennis/The Beach Boys FRIENDS/20-20 CD or tape
 Be My Baby (1981) Greenwich-Barry-Spector/Mike/Curt Becher LOOKING BACK WITH LOVE LP
 By My Baby* (1980) as above/Mike/Brian Wilson Collectors tape
 Beatrice From Baltimore* (1971) BW-Tandyn Almer/unknown/The Beach Boys Unavailable
 Be Still (1968) DW-Steve Kalinich/Dennis/Dennis Wilson FRIENDS/20-20 CD or tape
 Be True To Your School (1963) BW/Mike/Brian Wilson LITTLE DEUCE COUPE/ALL SUMMER LONG CD or tape
 Be True To Your School (single version 1963) all details as above
 Be With Me (1969) DW/Dennis/Dennis Wilson FRIENDS/20-20 CD or tape

Beach Boys Stomp (1969) CW/instrumental/Hite Morgan LOST & FOUND 1961-62 CD
 Being With The One You Love (1989) BW-EL/Brian/Brian Wilson B side of "Melt Away" 45 (US)
 Belles Of Paris (1978) BW-ML-Ron Altbach/Mike/Alan Jardine & Ron Altbach M.I.U. ALBUM CD or tape
 Bells Of Christmas* (1977) as above/Alan/as above MERRY CHRISTMAS FROM THE BEACH BOYS bootleg or collectors tape
 Beth On The Mesa* (1978) ML?/Mike/Al Perkins Collectors tape
 Better Get Back In Bed (1973) BW/Carl/Brian & Carl Wilson HOLLAND CD or tape
 Bicycle Rider* (1966) BW/Brian/Brian Wilson SMILE bootleg CD or collectors tape
 Big Sur (1973) ML/Mike/Carl Wilson & Alan Jardine HOLLAND CD or tape
 Big Sur* (1970) ML/Mike/The Beach Boys LANDLOCKED bootleg CD or LP, or collectors tape
 Black Widow* (1987) BW/Brian/Brian Wilson Collectors tape
 Blue Christmas (1964) Hayes-Johnson/Brian/Brian Wilson CHRISTMAS ALBUM CD or tape
 Blueberry Hill (1976) Lewis-Stock-Rose/Mike/Brian Wilson 15 BIG ONES CD or tape
 Bluebirds Over The Mountain (1968) Hickey/Mike/Carl Wilson & Bruce Johnston FRIENDS/20-20 CD or tape
 Bluebirds Over The Mountain (Dutch 'reverse' mix 1968) all details as above except World Records CAPITOL YEARS set
 Bluebirds Over The Mountain (split channel 1983) all details as above except BEACH BOYS RARITIES CD (Japan)
 Bluebirds Over The Mountain (Live 1970) as above/as above/The Beach Boys CONCERT/LIVE IN LONDON CD or tape
 Boogie Woodie (1963) Rimski-Korsakov (arr. BW)/instrumental/Brian Wilson SURFER GIRL/SHUT DOWN VOLUME 2 CD or tape
 Brand New Start* (1978) ML?/Mike/Al Perkins Collectors tape
 Break Away (1969) BW-Reggie Dunbar (= Murry Wilson)/Carl, Brian, Alan, Mike/Brian Wilson & Murry Wilson FRIENDS/20-20 CD or tape
 Bright Lights (1981) CW-MS/Carl/James William Guercio CARL WILSON LP
 Brian* (1990) BW-EL-AM/Brian/Brian Wilson Collectors tape
 Brian's Back* (1978) ML/Mike/Paul Fauerso Collectors tape
 Brian's Back* (1978) ML/no lead vocal recorded/The Beach Boys Collectors tape
 Bull Session With "Big Daddy" (1965) BW-CW-DW-ML-AJ/Brian, Carl, Dennis, Mike, Alan & Earl Leaf talking/Brian Wilson TODAY/SUMMER DAYS CD or tape

Busy Doin' Nothin' (1968)	BW/Brian/The Beach Boys
Buzz, Buzz, Buzz (live 1984)	FRIENDS/20-20 CD or tape
Cabin Essence* (1966)	Gray-Byrd/Alan/not applicable
Cabinessence (1969)	Collectors tape
Calendar Girl (1981)	BW/Mike (partial vocal/Brian Wilson)
Calendar Girl* (1978)	SMILE CD and collectors tapes
California (1973)	BW/Carl, Mike/Brian Wilson
California (single version 1973)	FRIENDS/20-20 CD or tape
California Calling (1985)	Sedaka/Mike/Curt Becher
California Dreaming (1983)	LOOKING BACK WITH LOVE LP
California Dreaming (1986)	as above/as above/Brian Wilson
California Girls (1965)	Collectors tape
California Girls (live 1970)	AJ/Brian, Mike/Carl Wilson & Alan Jardine
California Girls (live 1973)	HOLLAND CD or tape
California Girls (live 1987)	as above except
California Feeling (1978)	TEN YEARS OF HARMONY CD or tape
	BW-AJ/Alan, Mike/Steve Levine
	THE BEACH BOYS CD or tape
	Phillips/Alan, Carl, Mike/Bruce Johnston, Alan Jardine & Terry Melcher
	ROCK AND ROLL CITY tape
	as above/Alan, Carl/Terry Melcher
	MADE IN U.S.A. CD or tape
	BW/Mike/Brian Wilson
	TODAY/SUMMER DAYS CD or tape
	as above/as above/The Beach Boys
	CONCERT/LIVE IN LONDON CD or tape
	as above except
	THE BEACH BOYS IN CONCERT CD or tape
	as above except
	B side of "Happy Endings" 45 (US)
	BW-Steve Kalinich/Carl, Mike, Brian/The Beach Boys
	CALIFORNIA FEELING bootleg LP or Collectors tape

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LETTERS

Dear STOMP

I thought your readers may be interested in two CDs which have come into my possession of late. The first entitled ONE BEACH BOYS ORIGINAL ALBUM by Bruce Johnston available on Woodford WMCD 5632, contains some fourteen tracks very early solo material in the mould of the SURFIN' ROUND THE WORLD album. (See review elsewhere).

The second CD, which is perhaps more interesting, is a compilation simply titled CHRISTMAS RARITIES ON CD and is a radio promo disc featuring some twenty two tracks by various artists ranging from Band Aid to Paul McCartney and Jimmi Hendrix. The interest to Beach Boys fans is the inclusion of "Child Of Winter" in superb sound quality along with Mike and Dean's "Jingle Bell Rock", which I doubt will appear elsewhere in CD format.

I hope this is of some interest to other fans.

JOHN DAVISON

Dear STOMP

I've just heard "Sweet Insanity". I don't suppose I'm alone in having had this experience, but I thought I'd share a few opinions about it with you.

I didn't know what to expect from this album. Sire's rejection of it seemed to point towards it being sub-standard, whilst the source - himself an avid BB fan and collector - described it as "superb". I think it lies somewhere between the two.

Sire/Reprise reportedly rejected the album on the grounds of dodgy arrangements and, unfortunately, they were right. Brian, whenever left pretty much to his own devices, seems to make use of dreadful keyboard sounds that date almost before the song is released; compare the "Mount Vernon and Fairway" EP - "Holland" sounds great, almost timeless in comparison to this bizarre sideshow. See also "Love You".

"Sweet Insanity" suffers similarly. Although Brian is making use of acoustic and orchestral instruments with much more frequency than he did on "Brian Wilson", he doesn't use them very subtly: there are some oboe lines in "Someone To Love" that stick out like a clubbed foot. Moreover, the propensity is still towards keyboard-oriented arrangements - which was always Brian's way of working - but he seems to have lost his judgement on the subject of what sounds good, what sounds hip.

"Brian", one of the strongest tracks on "Sweet Insanity", sounds great, apart from some awful janglings in the intro that resemble early 80's pop. There's also a rather hackneyed Hollywood trumpet line. "I Do" is a fun, up-tempo Caribbean-flavoured number, but the intro - voice and keyboards - is just ghastly.

It's not all bad news. The material - which does have some perfectly awful lyrics - sounds catchy, likeable and fun. The rap pastiche, "Smart Girls", is brilliantly produced and sounds a bit like Prince in places; "Metal Beach" has some damn fine organ stuff on it; and the drumming on one or two of the tracks - particularly "Someone To Love" is superb. Brian, I believe is still a worthy, talented songwriter. But if he wants to succeed, and if he wants to get "Sweet Insanity" released and selling, he needs to get himself a decent lyricist (Mr Parks springs to mind - but I'm biased!), get his arrangements sorted out, and be careful with his vocals. Brian's voice, sadly, is not what it was, and from time to time it shows.

Fans will like the album, will want to support Brian. But we fans are not blindly in love with the music: we are discerning, critical and honest, and aware that Brian can do much, much better. I can't help thinking that working with the other Beach Boys would go a long way towards making this improvement.

For your interest, the tracks on the tape (which is "Sweet Insanity" plus extras) are "Someone To Love" (great track, naff keyboards), "Water Builds Up", "Don't Let Her Know" (terrible lyrics). "I Do", "Let's Stick Together", "Spirit Of Rock And Roll" (hmm...), "Brian" (one of the best), "Make A Wish" (very catchy), "Concert Tonight" (yuk), "Rainbow Eyes" (superb), "Fade Away", "Smart Girls" (great fun), "Metal Beach" (a hip instrumental), "Daddy's Little Girl" and "Country Feelin's".

Keep up the great work. My doormat itches for each issue.

Yours

JASON SMITH

Who knows? / Who cares? dept...

Flicking back through David Leaf's fabulous (and otherwise faultless) sleeve notes for the Capitol "2-fer" series, I can't help but disagree with one or two of his designations of lead vocals. Songs attributed to Brian or Mike which I am sure were sung by Carl are:

Summertime Blues
Pom Pom Playgirl
Louie Louie (with Mike)

and, not in the 2-fer series, but usually attributed to Brian is "What'd I Say", the great Ray Charles song sung live on the AUSTRALIAN RARITIES album. I also disagree with Brad Elliot with regard to vocal duties for "How She Boogalooed It". I'm positive it's Carl, not Al.

But Al gets his own back in my book for a song which has always been assumed as Brian's: "Be Here In The Morning" from FRIENDS. These ears would bet their eardrums that that is not Brian's voice. Bruce at a pinch, but almost definitely Al. Mmmm... Also Brad Elliot gives poor Al no credit for his single verse of "I Know There's An Answer" and "Vegetables", nor Dennis for intoning the bridge of "Funky Pretty" or Bruce for his one-liner, "a thing or two-oo".

OK, so I'm completely pedantic, but someone has to be, don't they?! In the meantime, could somebody please put me out of my misery on the Flame boys. Who is it singing "Sail On Sailor" (live and in the studio), "We Got Love" and "Leaving This Town"? Reliable sources seem to disagree on all of them... I wish I'd never started this!

SEAN MCCREAVY

A D V E R T S

FOR SALE: The Complete Caribou CD collection from SURF'S UP through TEN YEARS OF HARMONY with bonus Pacific Ocean Blue. 13 CDs in total. £75.00 complete. John Davison, 27 Canterbury Street, South Shields, Tyne and Wear, NE33 4DQ. Tel: 091 4550618.

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SURFER'S RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfari's, Gary Usher, Ripchords, Dick Dale etc. Subscriptions £5 for 3 issues (cash please). Published 3 times a year. Please send money to: Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

BEACH BOYS AND RELATED records, CDs, tapes, videos, books and memorabilia for sale and trade, send s.a.e. for large list to David Wall, 3 Coronation Mount, Keighley, West Yorkshire, BD22 6HB.

WANTED : CORKY CARROLL albums "Son of Surf" and "Surf dogs on the range"; CORKY CARROLL & FRIENDS "Laid back" (Rural RR 001); soundtracks albums "Tales from the tube" (Creative Sound CSS 1583) and "Crystal Eyes". If other albums or tracks of Corky exist, I'll buy them too. Ready to put the high price for Corky's music. Patrick Meylan, ch. de Primerose 8, 1007 LAUSANNE, SWITZERLAND.

N E W S

Finally, some news of possible 30th Anniversary material: As reported in the UK media, Mike Alan and Bruce flew over here to help support the newly formed Natural Law (read Transcendental Meditation) Party in the recent General Election and, on the return flight to LA, informed STOMP reader John Land that twelve new songs had been recorded and could be available for a summer release - once the band land a deal with a label, that is... From other sources come the following titles: "Island Fever", "Summer In Paradise", "Summer Of Love" and "Endless Summer". The songs are said to be largely performed by Mike, Carl and Adrian Baker, produced by Terry Melcher and similar in style to "Kokomo". Further intelligence is that "Summer Of Love" is a collaboration with The Simpsons (correct, the cartoon family) and will feature in the forthcoming Simpsons YELLOW ALBUM... and "Endless Summer" might be a rap-style offering featuring samples/re-recordings of classic BB hits (please... no). According to a Stateside source, some of these new songs may be aired on the radio over the Memorial Day weekend.

Despite his fleeting UK visit, Alan has lately been reported to have been either fired by the rest of the band, or at the very least paid not to attend gigs (much as Dennis was in 1980/81), due apparently to a severe attitude problem on his part. Stranger things have happened...

Whilst there's no firm news - but many rumours - of new Brian Wilson recordings, it seems that the conservator appointed when the Landy case was settled has died, and that a new one has already been appointed. Brian himself is reported to be on the up.

A slew of release dates: the Honeys CD has been rescheduled for May 19th (in the US), whilst on the 25th on the same month TIME TAKES TIME - Ringo Starr's new album - sees the light of day, with Brian guesting on the "In A Heartbeat" track... and finally, the second Wilson Phillips album, SHADOWS AND LIGHT, hits the stores on June 2nd (again in the US). Once again produced by Glen Ballard, titles thus far advised are "She Doesn't Want To Be Alone", "All The Way From New York", "Where Are You", "Goodbye Carmen" and "Flesh And Blood", the latter title concerning Brian.

Returning to the Honeys awhile, their 1983 Rhino LP ECSTASY has turned up on CD in Japan, as will (albeit somewhat less legally) the unreleased California Music album PASSION FRUIT and a Bruce & Terry collection.

On the subject of less-than-legal releases, a 3-LP and 6-CD set are said to be imminent. The albums are said to include an hours worth of "Heroes & Villains" material along with other SMILE material such as "I'm In Great Shape". Only three of the six CDs have had any contents advised: a PET SOUNDS out-takes disc (most likely session material), a SMILE out-takes disc (isn't SMILE all out-takes?!) and a "Heroes & Villains" disc. The latter two snippets of info would lead one to conclude that the CD set is an expansion of the vinyl incarnation... when we know, so will you.

Finally, Brian's "autobiography" (a claim now completely dis-credited) is set for a summer publication in the UK on the Bloomsbury imprint.

AGD & MIKE

Late News: Wilson Phillips new single is 'You Won't See Me Cry'. Track listing for the Honeys Collectors Series CD is as follows: Shoot The Curl, Surfin' Down The Swannee River, Raindrops, From Jimmy With Tears, Pray For Surf, Hide Go Seek, The One You Can't Have, He's A Doll, The Love Of A Boy And A Girl, Come To Me, Tonight You Belong To Me, Goodnight My Love, Had To Phone Ya, Slip On Through, It's Like Heaven, Don't Be Cruel, Do Ya, Sweet Sunday Kinda Love, She's Just Out To Get You, Romeo & Juliet. Many thanks to Mike Conner.

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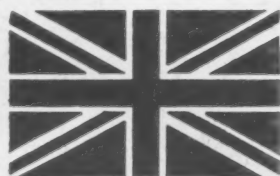
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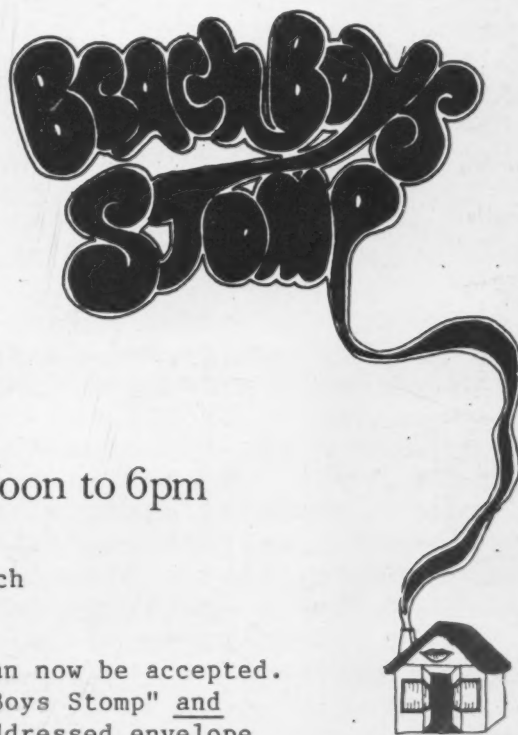
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